[17 cont.]

137 (Baikiaca plurijuga), which have particularly thick trunks along the banks (dunes) of the large Omurambas. Another common tree is the red bean tree (Copaifera coleosperma), the yellow-wood (Terminalia sericea), sometimes in tree form, but more commonly in bush form as underbrush. In the northern part the Greesappelboom (Parinarium mobola) appears here and there, and, individually over the entire veld, the rattle tree or the wild orange (Strychnos schumanniana) and the dolf (Therocarpus erinaceus). The dunes of the Omurambas are covered not only with mokussi, but also with camel thorn trees (Acacia giraffa), hackie bushes (Acacia detinens), and another thorn bush (Acacia spec.). Between the large Omurambas, which extend to the flood area (Kaudum and Schadum), and between the Okovanggo and the Kaudum, there is a number of sometimes recognizable, sometimes overgrown Omurambas, such as Tschakaue, Gani, and north and south of the Kaudum, Tschaudum and Kuatschadum. The island-like appearance of Hyphaena ventricosa at the watering place Tschaudum is worthy of mention, 500 to 1,000 specimens occurring as isolated trees, as in the Grootfontein plain.

[133] In the entire region there are many hackie thorn bush islands and salt pans which have open water or water half a meter deep and are usually overgrown with reeds (Phragmites). The pasture is bad, with the exception of the Omuramba beds, which, like the Kaudum, for example, have a very high water level 20 to 50 centimeters deep. Long, hard grass or low leafy bush [Author: perhaps related to Dichopetalum venenatum (Machau), which occurs sporadically] is to be found here, whereas Bushman grass and knawel grass occur only among the thorn bushes. In the underbrush area there are species of Grewia. During the rainy season the ground is [18] covered with prickly cucumbers (Citrullus nausimonus), and onkies (Cyperus usitatus) grow under the hackie bushes. In addition, there are a great number of shrubs that bear a tasty bush crop during the rainy season. The baobab tree (Adansonia digitata), whose first representatives appear north of Dowigna in the Kaukau Veld, the morula tree (Sclerocaria schweinfurthiana), the manquetti tree (Ricinodendron rautanenei), and the hartekohl tree (Combretum primigenium) are absent.

133 Pans of brackish water are absent; in their stead there are efflorescences of salt at various places in the Kaudum and Schadum.

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2: Schapera E-4, 5 (no date)1930
FX13 Hottentot
Bushmen FX10

532 172 [178] Perhaps the most remarkable feature in the whole culture of the Bushmen was their pictorial art, consisting of paintings and engravings executed on rock surfaces (Plate XIII).[1] The practice of this art has now almost completely died out, a necessary consequence of the virtual extermination of the artists themselves. Its study now belongs to the province of archæology, for save in a few rare instances it has proved impossible so far to find any living people who could interpret the designs or throw any light upon the social aspects of the art. The paintings and engravings remain as a very valuable record of an art that now seems to be lost; but they have proved a most important link in the chain of evidence connecting the Bushmen with the prehistoric cultures not only of South Africa but of East and North Africa also, as well as of South-Western Europe.[2]

Their distribution in South Africa extends from the Brandberg Mountains in South-West Africa to the upper reaches of the Tugela River in Natal, from the Humansdorp district on the south coast right up to the Zambesi River in the north. They are found especially over the greater part of the Cape, Griqualand West, Basutoland, Orange Free State, Transvaal, and Southern Rhodesia, but occur also in parts of South-West Africa, British Bechuanaland, and Natal. This distribution no longer coincides with that of the Bushmen themselves. It is impossible therefore to say whether all the tribes possessed the artistic talent or not. The Bushmen south of the Molopo River certainly painted down to a very recent date, and so did certain of the Namib groups.[3] The rocks in the north-west may be evidence that the ancestors of the Auen and the Kung also did so, but the present people certainly do not, and have not even any traditions relating to the art.[4] In the Kalahari itself, where most [135] of the surviving Bushmen now live, the absence of suitable rock material precludes the practice of the art. It is perhaps no wonder, therefore, that the tribes found there have not the faintest recollections of it. Dornan, however, states that the Bushmen living along the Sansokwe River, in the extreme Eastern Kalahari, were still painting a few years ago.[5]

[1] The literature on this aspect of Bushman culture is voluminous. The most useful general works are: Tongue, *Bushman Paintings*, 1909; Moszeik, *Die Malereien der Buschmänner*, 1910; Zeliźko, *Felsgravierungen der südafrikanischen Buschmänner*, 1923; Burkitt, *South Africa's Past in Stone and Paint*, 1928, chaps. vii–ix, and bibliography.

[2] Cf. Schapera, "Some Stylistic Affinities of Bushman Art," *S. Afr. J. Sci.*, xxii (1925), 504–15; Burkitt, op. cit., *passim*.

[3] The evidence is discussed by Moszeik, op. cit., 10–15; cf. Bleek and Lloyd, *Bushman Folklore*, p. xiv; Hahn, "Felszeichnungen der Buschmänner," *Verh. Berl. Ges. Anthrop.*, 1879, 306–7. [4] D. F. Bleek, *Naron*, 41. [5] *Pygmies and Bushmen*, 182, 188–9.